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# ROOT & CADY,

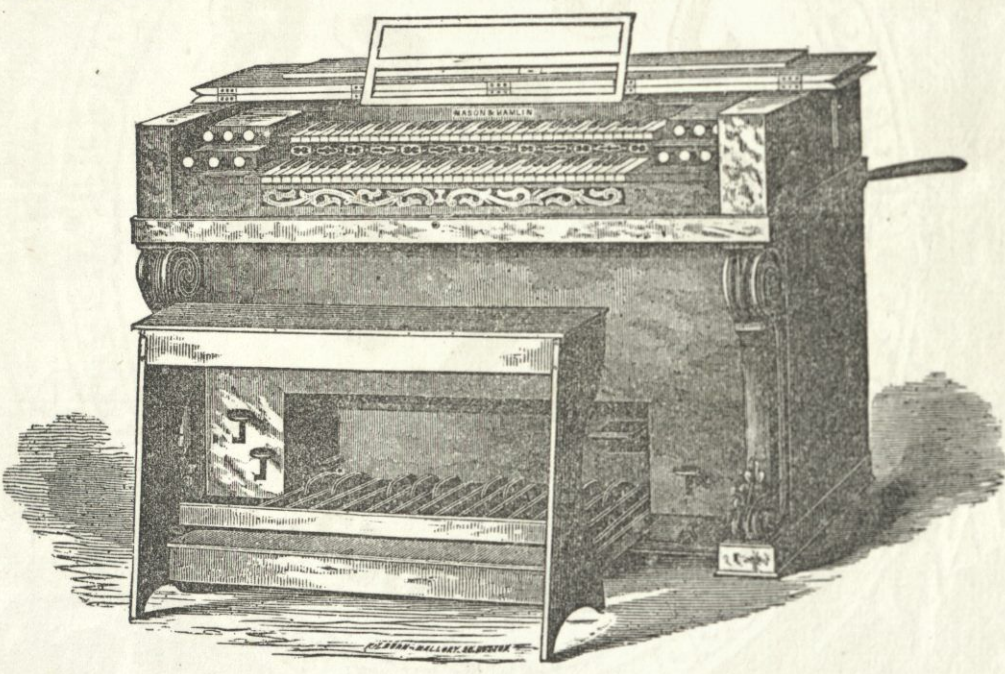
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**B**VERY efficient church organ, brought within a small compass, not easy to get out of order, and sold at a low price.  
**I**EST of their class of which we have any knowledge.  
**N**EW YORK EXAMINER.  
**N**ORE THAN TWO HUNDRED EMINENT ORGANISTS.  
**N** every respect far superior to everything of the kind I have seen, whether in Europe or America.  
**N**EO. WASHBURN MORGAN.  
**N**EVER have seen anything of the kind which interested me so much.  
**N**EO. F. ROOT.  
**N**CEEDS in my estimation every other instrument of this general class.  
**N**THOMAS HASTINGS.  
**N**HE favorable testimony of nearly every organist or pianist of note in this country, together with that of certain distinguished foreign authorities, has forestalled our appreciative comments upon the excellence and value of these carefully made instruments. NEW YORK WORLD.

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**O**NEW YORK OBSERVER.  
**R**ALLY very effective and beautiful instruments.  
**R**LOWELL MASON.  
**G**RAND accompaniment when the congregation sing.  
**G**IRENAEUS.  
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**N**EXT to a church organ, and that a good sized one, the best instrument with which we are acquainted to accompany church song.  
**N**EW YORK MUSICAL REVIEW.  
**S**URPASSES everything in this line I have seen, whether French or American.  
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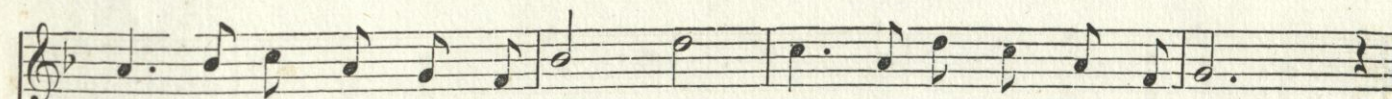
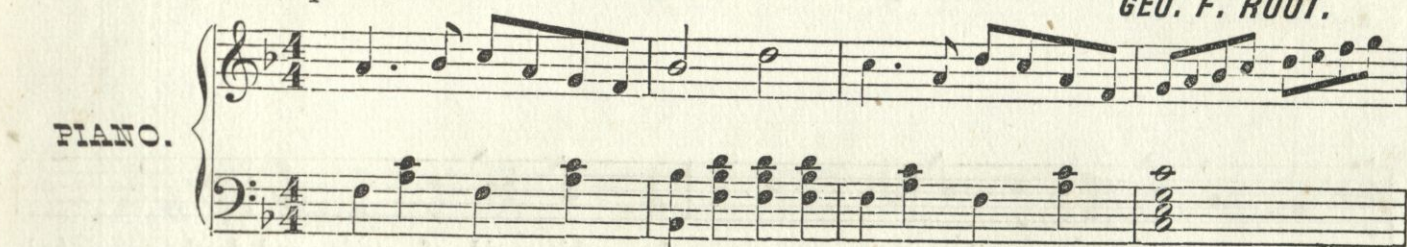


## JUST AFTER THE BATTLE.

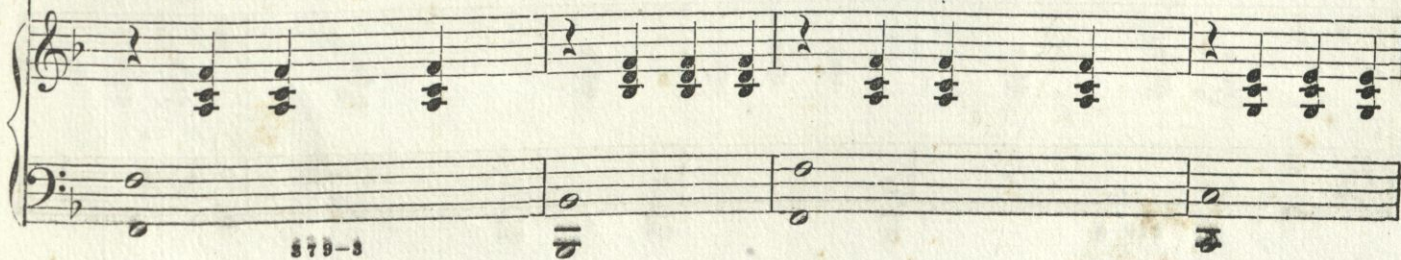
*With expression.*

**GEO. F. ROOT.**

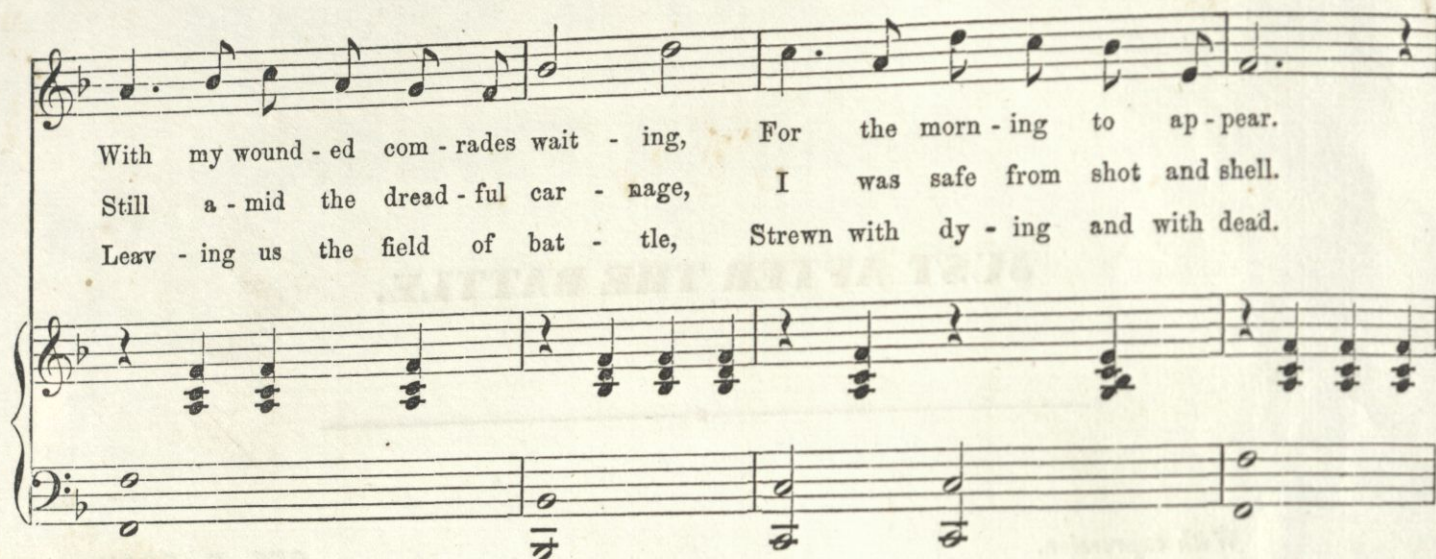
**PIANO.**



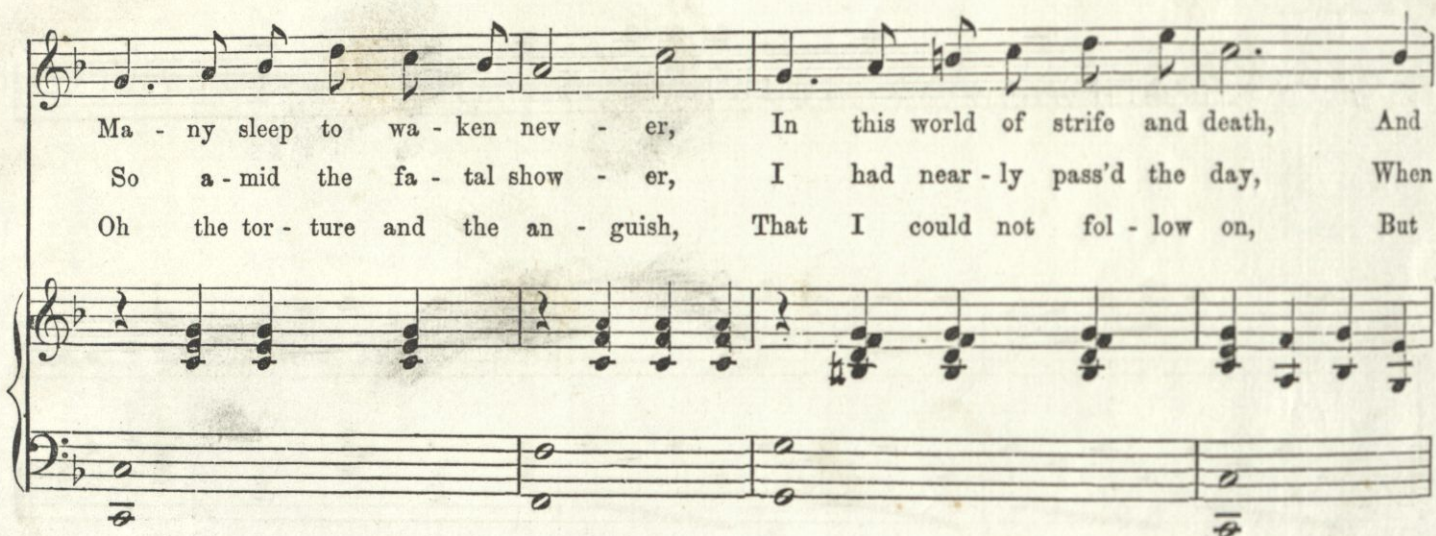
1. Still up - on the field of bat - tle, I am ly - ing, Moth - er dear,
2. Oh the first great charge was fear - ful, And a thou - sand brave men fell,
3. Oh the glo - rious cheer of tri - umph, When the foe - man turn'd and fled,



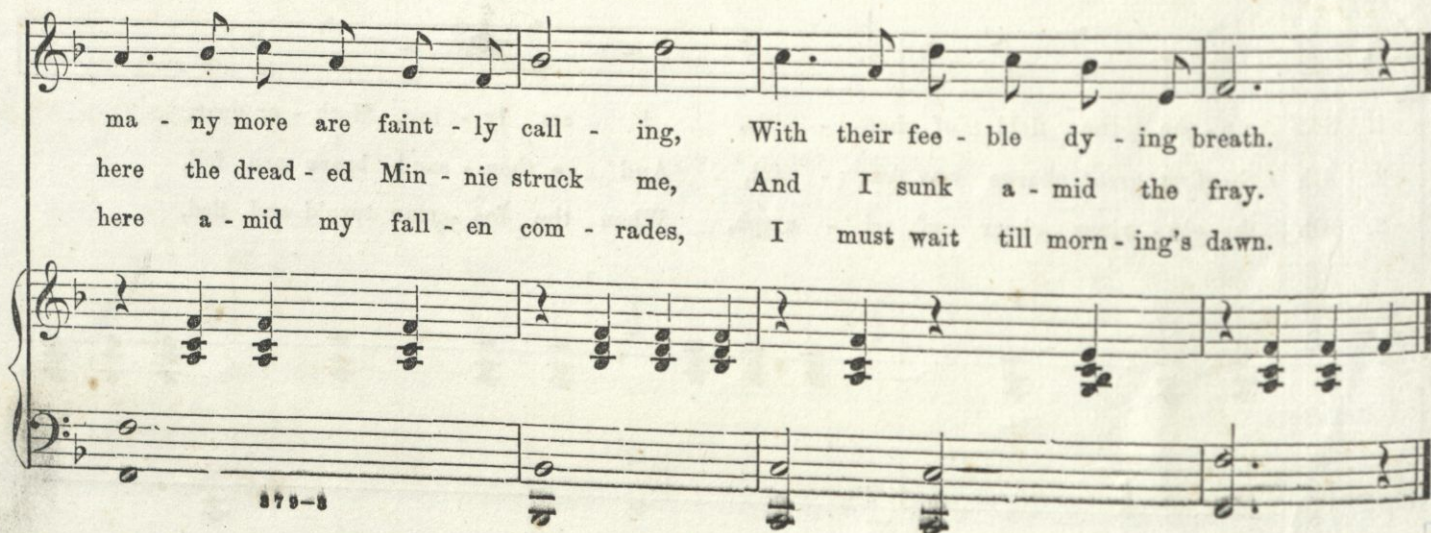




With my wound - ed com - rades wait - ing, For the morn - ing to ap - pear.  
 Still a - mid the dread - ful car - nage, I was safe from shot and shell.  
 Leav - ing us the field of bat - tle, Strewn with dy - ing and with dead.



Ma - ny sleep to wa - ken nev - er, In this world of strife and death, And  
 So a - mid the fa - tal show - er, I had near - ly pass'd the day, When  
 Oh the tor - ture and the an - guish, That I could not fol - low on, But



ma - ny more are faint - ly call - ing, With their fee - ble dy - ing breath.  
 here the dread - ed Min - nie struck me, And I sunk a - mid the fray.  
 here a - mid my fall - en com - rades, I must wait till morn - ing's dawn.

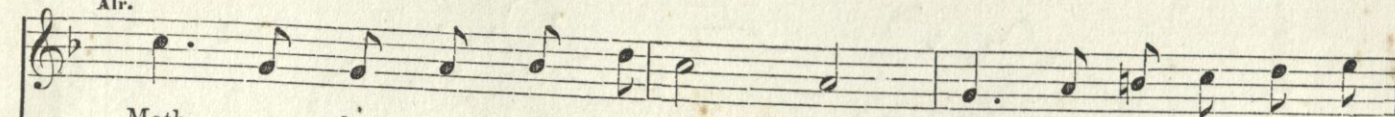
879-8



# Chorus.

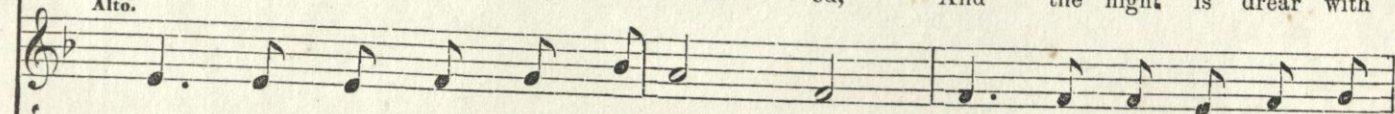
5

Alr.

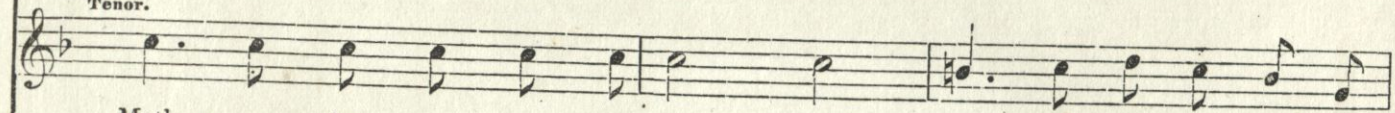


Moth - er dear, your boy is wound - ed, And the night is drear with

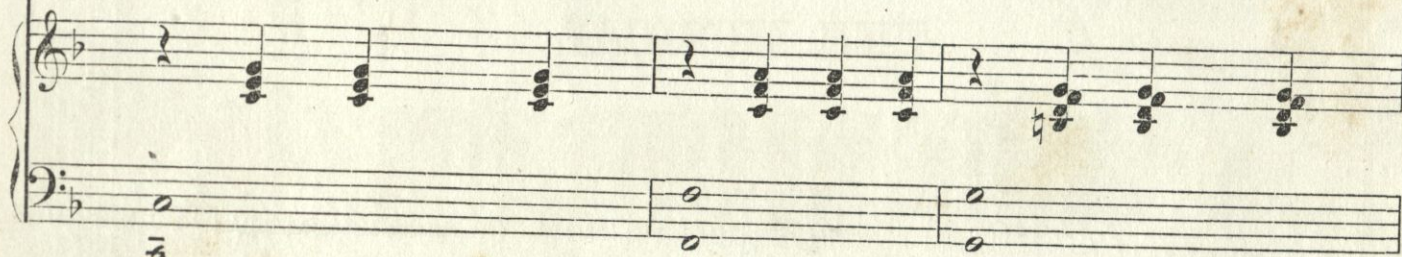
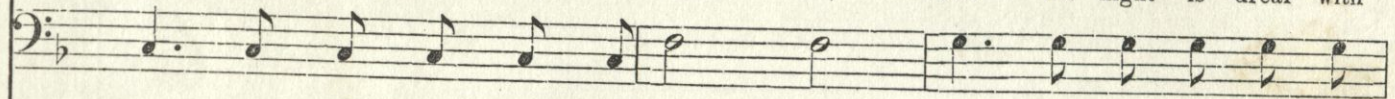
Alto.



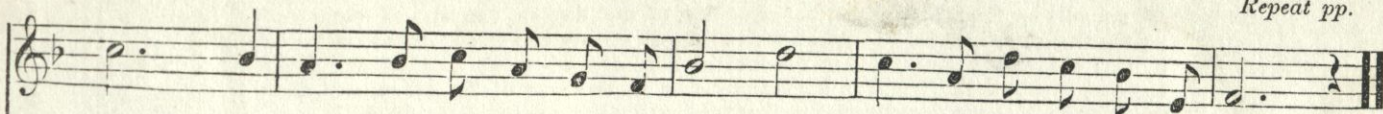
Tenor.



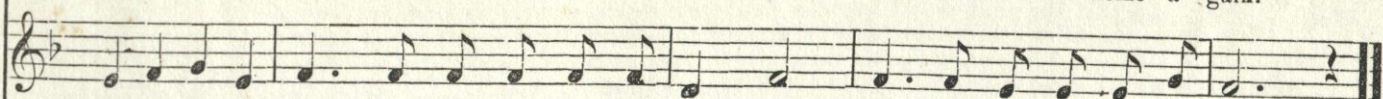
Moth - er dear, your boy is wound - ed, And the night is drear with



Repeat pp.



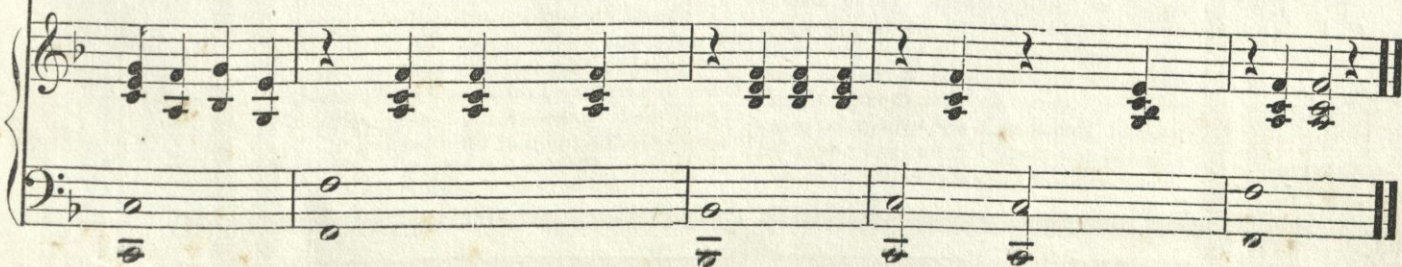
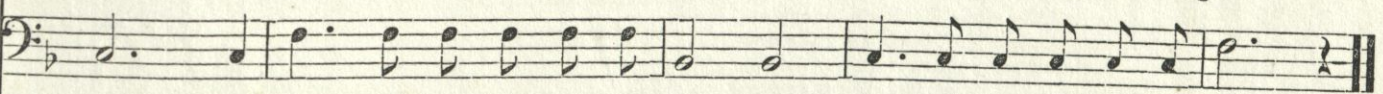
pain, But still I feel that I shall see you, And the dear old home a - gain.



with pain



pain, But still I feel that I shall see you, And the dear old home a - gain.







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TECHNICS.....	419
Divided as follows—Five Finger Exercises.....	78
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Arpeggios, Major and Minor.....	146
Vocal.....	45
Miscellaneous.....	35
Piano lessons that may be played as duets and trios.....	44
Chromatic exercises.....	21
Songs.....	39
Exercises in Thorough Base.....	24
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